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## ABBÉ VÖGLER.

BY REV. J. H. MEE, M.A., MUS. BAC.

(Continued from page 699.)

Now that the dust and smoke of the battle have cleared away, it is not very difficult to determine the value of Vogler's theories on the subject of organ construction. His proposals were in the main four-fold: viz., (1) To avoid the use of expensive large pipes; (2) To introduce Free Reeds; (3) To arrange the pipes in a different order on the windchest, and (4) To remove Mutation Stops. As regards the first proposal, the means by which Vogler opined that he could diminish the cost of organs without depriving them of any of their resources lay in the acoustical theory originally expounded by Tartini in his treatise "*Del terzo suono nella natura*." This theory was to the effect that just as a note gave certain harmonics, so the harmonics of a note, if combined, gave the fundamental note. The first harmonics of a pipe of 32 feet would be represented by pipes of 16 feet and of 10 $\frac{1}{2}$  feet. It was therefore possible by employing a pipe of 16 feet and a pipe of 10 $\frac{1}{2}$  feet together to obtain a 32-feet sound without having to use a 32-feet pipe. By the use of this device, which Vogler called the "Trias Harmonica," the large and expensive pipes and the "tin facades" which they formed were rendered unnecessary. Time appears, on the whole, to have decided in favour of Tartini and Vogler on this point. It is true that some organ-builders and organists still hold that the "third sound" does not deceive the ear and is but a poor apology for the real pipe-produced sound, and every organ of any pretensions still contains large pipes. On the other hand, a Quint on the Pedal Organ is undoubtedly coming into great favour as an adjunct to or substitute for the 32-feet stop. The reader to whom such questions are of interest must be left to decide the matter for himself. He will find instances of the "Trias Harmonica" either with or without a 32-feet stop in the organs at St Michael's College, Tenbury, in the Cutler's Hall, Sheffield (by Cavallé-Coll), in the Parish Church, Sheffield (by Brindley & Foster), in the Bow and Bromley Institute, in the Temple Church (by Schulze), in the Free Trade Hall, Manchester (by Messrs Kirtland & Jardine), and in York Minster.

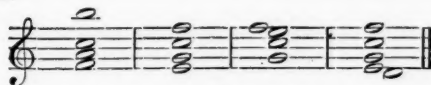
The second of Vogler's novelties was the use of Free Reeds. The original notion of a free-reed was derived from a Chinese organ that was brought to Copenhagen. The first result of this curiosity was to incite Professor Kratzenstein to make a speaking-machine, and about 1780 an organ-builder named Kirsnick, who had left Copenhagen and settled at St Petersburg applied the idea to organ reed-stops. This experiment of Kirsnick was seen by Vogler at St Petersburg in 1788, and he was so impressed with it that he soon afterwards induced Rackwitz, Kirsnick's assistant, to follow him to Stockholm. There Rackwitz made several stops on this principle, and when Vogler returned to Germany in 1799 he carried the invention with him wherever he went, beginning with the 32-feet Posaune in the organ at Neu-Ruppin. Rackwitz had constructed a reed-stop of this description in a Carmelite Church at Frankfurt in 1790, but it had not attracted much attention, and it was Vogler's advocacy that first made people realise its capabilities. To his initiative in this respect must be attributed not only the free-reed stops, which are much more common in foreign than in English organs, but also the harmonium and its varieties. Vogler showed his Free Reeds in Vienna to Maelzel, who immediately made use of the idea in his Panharmonicon. Grenié made acquaintance with them during Maelzel's stay in Paris (1805-7), and used them for his *orgue expressif*.

The third feature of Vogler's reforms that requires notice is his arrangement of the pipes of an organ in semitonal order, so that all the large pipes stand at the left end of the soundboard, and all the small pipes at the right end. On the merits of this plan opinion has not yet settled down, for though the majority of organ-builders still adhere to the old system, Vogler's arrangement has found adherents amongst organ-builders of eminence, amongst whom may be noted the celebrated Schulze of Paulinzelle (who built his organ for the Exhibition of 1851 on this principle), and Walker of Ludwigsburg in Germany, and Messrs Kirtland & Jardine and Forster and Brindley in England. The disadvantages of the plan are that the greater part of the weight is thrown to one end of the soundboard, necessitating extra solidity of construction, that the consumption of the wind

is greatest in the same place, and that a larger soundboard is requisite. On the other hand, it is urged that the pipes, being almost entirely placed on their own wind, speak with greater promptitude and firmness than is possible for conveyanced pipes; that pipes thus arranged have better speaking room; that the directness of action obtained reduces the friction by doing away with rollers and diminishing the number of centres, thus securing a lighter and more responsive touch; that the abolition of roller-boards gives room for the sound to spread, and lets more light into the interior of the organ; that the simplicity of the action minimises the risk of sticking and renders it very easy to correct it when it does occur; and, finally, that tuning is rendered more easy. These advantages, it is contended, far outweigh the disadvantages already enumerated, especially as the monetary saving effected by the omission of roller-boards and the reduction of the number of conveyances counterbalances the cost of the larger soundboard and of the extra strength of construction.

On the fourth point Vogler has achieved an undoubted success. Mixtures are still to be found in organs, but they are not the overwhelming mixtures that Vogler assailed, and it may well be that further modifications in this respect are still to come. Outside the particular questions raised by Vogler, his influence on organ-building was very considerable. His reiterated pamphlets roused up organ-builders from the lethargy into which they had sunk, and the indirect results of his onslaughts have been far greater than the direct results of his theory, for much of the improvement in organ-building in the last seventy years must be ascribed to the impulse that he gave to the question and to the interest that he excited.<sup>1</sup>

As a theorist Vogler developed the tenets of Valotti. His system of harmony was founded on acoustics, and its fundamental principle was that not only the triad (common chord), but also the discords of the seventh, ninth, and eleventh could be introduced on any degree of the scale without involving modulation. He went even beyond this, and allowed chromatically altered forms of these chords and inversions of them. Some of the harmonies thus admitted can only be described as absolutely terrific:—



As all the discords mentioned belonged to every degree of the scale, and their introduction did not cause a modulation, for which

<sup>1</sup> It may be convenient to add a list of organs reconstructed or built on Vogler's plan under his own supervision. *Organs altered*:—The Pantheon, London, (1790); The Cathedral, Linköping, (1797 or 8); St Mary's, Berlin, (1800); St Nicholas, Prague, (1802); Evangelical Church at Schweidnitz, (1802); St Peter's, Salzburg, (1805); St Catherine's, Frankfurt—an organ built on his own design in 1777 (1807); The Neumünster, Würzburg, (between 1809 and 1812); St Michael's, Munich, (1812); and some organs in Copenhagen at a date between the second and third here mentioned. *New organs*:—at Norköping (1797); at Neu-Ruppin (1801-3); and at St Peter's Munich (1806-8). This is the organ of which Mendelssohn speaks in such enthusiastic terms in writing to his sister from Munich in 1831. In 1810 he made proposals for building in St Michael's, Munich, a "Triorganon" for three organists to play on at once! (*A. M. Z.*, vol. xii., p. 510.)

Amongst the organ-builders employed by Vogler may be mentioned—Rackwitz of Stockholm; Buckholz of Berlin; Knecht (not the organist) of Tübingen, and afterwards of Darmstadt; and Sauer of Prague.

Amongst Vogler's experiments was an instrument called the *Organo-chordium*, built for him by Rackwitz in Stockholm in 1792 (or 1797). It consisted of a P.F. with three and a half organ stops. The idea of borrowing from the manuals for the pedal, though invented by Lud. Compénios in 1649, had sunk into oblivion till Vogler again started the idea. It may be added that if Vogler simplified organs in one way he certainly complicated them in another. Wilke, who had to play on his organ at Neu-Ruppin, complained that though the organ only had 23 sounding stops there were no less than 72 draw-stops!—(*A. M. Z.*, vol. xiii., p. 233.)

The English reader who may wish to examine specimens of organs built on Vogler's system will find them in Schulze's Exhibition organ, now in the Corn Exchange at Northampton, and in the organs in St Peter's Church and in the Free Trade Hall, Manchester. From the various reports of those who have had practical experience in the matter, it would appear that distinct advantages are gained in the matter of lightness of touch, promptness of speech, and simplicity of action; the tuner, especially, being a great gainer by the abolition of roller-boards. The disadvantages particularized



a definite cadence was necessary, the result of this endeavour to enlarge the boundaries of key-tonality was that tonality was effaced by the entire elimination of boundaries. It is possible that the free use of chromatic discords in modern music may in some measure be derived from Vogler through Weber and Meyerbeer, but modern theory holds that rapid and transient modulations take place, not that remote chords produce no change of key. Vogler's system never took much root. Its most ardent advocate was Knecht. According to Knecht it was full of practical advantages; it placed in a clear light the formation of the scales, simplified figuring and thoroughbass, and got rid of all sorts of meaningless and confusing terms, dominants that do not dominate, Vorschlags, Nachschlags, &c. Two other writers on the theory of music have founded their systems on that of Vogler, F. J. C. Schneider and Jelenperger, but the system has passed into oblivion, and needs no further consideration. Vogler's own confidence in it was unbounded. He also prided himself greatly on his knowledge of the old modes, and felt that it warranted him in asserting that Kirnberger, the Bachs, and Graun did not know what a chorale was. Two other sweeping statements of his may be mentioned. He declared that the fugue, "Christus hat uns ein Vorbild gelassen," in Graun's *Passion*, was worthless because led off by the Answer, and maintained that a fugue required no Rhythm.

(To be continued.)

#### BRINSMEAD CONCERTS.

The first of the Brinsmead Symphony Concerts last Saturday evening met with a success which should encourage the transformation of a commercial into an artistic enterprise. The spirit of advertisement day by day assumes a more ludicrous, a more insolent and outrageous garb. Let it be sternly banished from the ways of art. Much risk is involved in a new venture, and much time must elapse before its material prosperity is assured, but if the aim is what it should be, and if that profane spirit which turns everything it touches into dirt be exorcised, then a steady perseverance straight forward will inevitably be rewarded. In many respects the new concerts start well. The orchestra is strong in its individual members, as anyone may judge who scans the list of names headed by that of Mr Carrodus as leader of the first violins. There is not yet that unanimity which comes from constant association. The component parts are not yet welded together as one living organism. To this must be attributed coarseness of execution, occasional inexactitude in details, want of gradation of tone, and the incapability of approaching anything like a pianissimo. On the other hand this orchestra already evinces strength and spirit, as was shewn in the performance, under the composer's direction, of Mr Ebenezer Prout's latest symphony, and still more in Liszt's Hungarian Rhapsody. Even in the duration of Saturday evening's well chosen programme, it was to be remarked how the various parts of the orchestra got more and more in touch, there being a great difference between the coarse, tame, rendering of Mendelssohn's overture, *Melusine*, which opened the concert, and the confidence and dash which carried off the stirring tunes of the Hungarian Rhapsody which brought the concert to a close. The materials of a splendid orchestra are assembled. What the conductors will do therewith remains to be seen. On them the matter entirely depends. The pianist, the Chevalier Emil Bach, essayed no less a task than to play the "Emperor" Concerto. Herr Bach's style, if he may be said to possess one, is characterised neither by purity nor by power; and his executive means do not warrant his attempting to surmount the difficulties of great music. His touch, however, seems to be of an agreeable quality, and served to bring out the clearness and softness of the upper register of the instrument. It should be said that his performance of the concerto, while lacking qualities that are absolutely indispensable, was not made conspicuous by the extravagance with which certain pianists of third rate order seek to cover their deficiencies. Herr Bach was twice recalled to the platform amid much applause. Enthusiasm

are the need of ample room, the difficulties of arranging the pipes in semi-tonal order, and the disposition of the couplers involved. The two English firms of organ builders mentioned in the text both still employ the system to a considerable extent, but the introduction of pneumatic action has, of course, very materially changed the whole aspect of the question.

was evoked by Mr Prout's clever and interesting symphony. The work undoubtedly reveals the knowledge and taste of a master-musician, and is inspired throughout by a sort of nervous conciseness just the opposite of the diffuse meanderings of many modern composers. Herr Mosowski's lengthy symphonic poem, *Johanna d'Arc* was noticed in these columns at its production in the Spring. A further hearing of the "Procession of the Conquerors to the coronation at Rheims" confirms the opinion that it is a noisy compound of trivial tunes. Its antidote on this occasion was Mr Maas's singing of "Dalla sua pace." Mr Maas, in the second portion of the programme, gave the scena "Lend me your aid," from Gounod's *Reine de Saba*. Judging from the crowded amphitheatre and galleries, the new concerts seem to go some way towards meeting a popular want. It is certain that in the winter London has plenty of room to spare for new orchestral concerts. We look forward to the establishment of a winter season of concerts given on Sunday afternoons. That will be the time also when picture galleries and museums are open on Sundays, and the dreariest day of the London week brightened by the unclouded presence of Art. In reporting a new enterprise in the way of orchestral music in London, it is impossible not to indulge in dreams of what eventually must be.

19.

#### MUSIC AT THE INVENTIONS.

In the Department of Music, excepting the natural regret that there was some delay at the commencement in completing the installation, an unbroken success was achieved. From the time of opening to the hour for closing, the programme has scarcely left an hour without musical entertainment, officially provided in one form or other; while in the galleries specially set apart to the art divine, exhibitors have given organ, piano, violin, banjo, and other instrumental recitals without end. Experience has shown that we are a musical people. So convinced is the Prince of Wales as to this, that, as President of the forthcoming "Colonial and Indian Exhibition of 1886," he has determined that there shall be, as it is said, "music all day long." Unmistakably, the popular verdict has declared itself in favour of the *al fresco* entertainments; and with no less decisiveness it has pronounced the superiority of our English military bands over all competitors, not excepting even Strauss's band from Vienna. Unflagging attention and crowded audiences testified to the attraction of the string band of the Royal Artillery, with its sixty-five performers, under Cavaliere Zavertal. Perhaps the pleasantest memories connected with the outdoor *fêtes* will be the pretty scenes that were witnessed on fine summer evenings, when thousands of people of all classes promenaded in these agreeable grounds while the Guards' bands were performing in the kiosks. Perchance it will be something more than a memory; a successful precedent like this may find imitators, and good music in the open air may come to be recognized as one of the healthiest and most refined of all forms of entertainment for the people. Doubtless the splendid illumination of the buildings and grounds enhanced the attractiveness and charm of these evening *fêtes*. No great claim for novelty could be made for the installation, but as a practical test of electric lighting on a large and varied scale the present year's show has hardly been rivalled.—D. T.

#### PROMENADE CONCERTS.

M. Jules Rivière having succeeded to the direction of these entertainments, has not had much occasion to complain. He may assuredly be congratulated upon the demonstration of a certain amount of courage, for that quality is essential to him who bids for the patronage of a public satiated with what he has to offer. M. Rivière has gone the right way to work under those circumstances. His programme contains many novelties drawn from the works of French and Italian composers. Of these a considerable number are light and pleasing overtures, well adapted for popular audiences, and not unacceptable—seeing what genius is in many of them—to persons of cultured taste. For dance music M. Rivière has engaged M. Waldeufel, who directs the performance of his own spirited and engaging music with much success from night to night. All the conditions of an attractive entertainment of the sort are therefore present, and now that the career of the "Inventories" is run, an increased measure of support may be anticipated.

Mdme Christine Nilsson will probably start in December on an American concert tour, under the management of Maurice Strakosch.

## ST JAMES'S HALL.

The appearance of Adelina Patti in London after the swallows' flight is an occurrence which, until last Saturday, was without precedent. The great artist was bound from her Welsh estate to continental climes, therefore her passing note on Saturday afternoon was the last "song of summer." The hall was crammed, not a place being vacant, and every approach was blocked with crowds of eager sight-seers as well as "ear-seers," for the name of Patti is the world's monogram of curiosity.

After Mdle Marie de Lido, Countess Sadowska, and Mr Frederic King had sung the trio, "L'usato ardir," from Rossini's *Semiramide*, Signor Parisotti, Mdle de Lido, Mr Edward Lloyd, had each given a solo, and Mr William Coenen had performed somewhat hurriedly Chopin's Polonaise in A flat, the *entrée* of Adelina Patti was the signal for an enthusiastic welcome that "shook the hall." The great artist's first piece was Verdi's *scena*, "Ah, Fors' è lui," from *La Traviata*, which she rendered in a style that is not likely to be rivalled in the present century. Not only was it an example of all the gifts in music which Nature has lavishly bestowed upon the artist, but a striking instance of her enormous versatility. Were she to sing the same piece every day to the end of her career, it would always possess a fresh and enchanting interpretation.

With her accustomed amiability Adelina Patti responded to encores after each piece, the applause coming to a deafening crisis when the first bars of "Comin' thro' the rye" were thrown to the hungry public in response to their demand for a repetition of Verdi's *scena*. Mdme Patti's other songs consisted of a new composition, "composed expressly for her" by Dr Engel, entitled "Darling mine" (which was repeated); Bach's first prelude, over which Gounod has breathed heavily, the singer being supported by Mdme Norman-Néruda (whose violin *obbligato* was never heard in greater perfection), Dr Engel (harmonium), and Signor Bisaccia (pianoforte); Mdme Patti also sang with Mdme Trebelli the duet "Giorno d'Orrore," from Rossini's *Semiramide*.

The remainder of a programme which, for its length and strange mixtures, might have been likened to an American bill of fare, was supported by Mdme Trebelli, whose solos, "Vieni che poi sereno" (Glück) and "La bella Mea" (Schira), were both rapturously encored; Mdle Marie de Lido, who gave "Roberto, O tu che adoro" (*Robert le Diable*); Countess Sadowska, whose singing of the couplets from Victor Massé's *Nuit de Cléopâtre* was marred by a certain influence attendant upon novices; and Mr Santley, who contented himself, but not his numberless admirers, by a song of Gounod's, entitled "Si les filles d'Arles" (*Mireille*) and "Son of the Ocean Isle," by R. Betterton. Mdme Norman-Néruda's solos were Vieuxtemps' Ballade and Polonaise, a "Réverie" by Spohr, and a "Tambourin" by Leclair, all being thoroughly appreciated. Mr Edward Lloyd sang Blumenthal's "Sans adieu," his sonorous and rich voice securing the composition a warm reception and an attempted encore, that was declined with befitting modesty. With another performance on the pianoforte, by Mr William Coenen, of a Nocturne (Raff) and a short sonata of Scarlatti, together with a "Recitation" by Miss Adelaide Detchon, the greater part of the programme has been mentioned. Signor Bisaccia and Mr Henry Parker held alternately the post of accompanist; Mr F. H. Cowen's songs, "Because" and "There's none like thee" (sung by Mr Frederic King), were, however, accompanied by their composer.

DODINAS.

## AN AMERICAN SCHOOL OF MUSIC.

A meeting was held at Delmonico's on Tuesday afternoon, Oct. 27, by the incorporators of the American Opera, to organize an effort to carry out the idea of creating a National School of Music in New York. A series of appropriate by-laws was passed, and a board of trustees were elected. The matter has been taken in hand upon such an extensive scale, and under such distinguished patronage, that it is most likely that before many seasons have passed we shall see a flourishing school at work in our midst. Mrs F. B. Thurber, the prime mover in the affair, read a paper during the meeting, from which we quote the following:

"Having long been impressed with the latent musical talent that exists in this country, I have for several years done what I could, personally, to encourage its development. And I have had the satisfaction of seeing many talented and deserving persons thus enabled to utilize their natural gifts and advance their prospects in life. But the development of American musical talent has outgrown the scope of individual effort; and the necessity for a National Conservatory of Music, or something approaching this, has each year become more and more evident and imperative. As is well known, these institutions are established, or sustained, by the governments of all the principal countries of Europe. Here in America a

National Conservatory must rely for the present upon private munificence, and I think the time has come when it may do so with confidence. A prosperous and talented nation of 55,000,000 people certainly ought to be able to support an institution such as every petty State in Europe deems a necessity."

Mdme Fursch-Madi was elected directress of the proposed school, and Mr J. Bouhy is to be in charge of the operatic department.—*American Art Journal*.

## MUSIC TRADES' ASSOCIATION.

(From "The Melbourne Argus" of September 16, 1885.)

A meeting of the Music Trades' Association of Victoria was held on Monday night at Messrs Glen & Co.'s music warehouse, Collins Street, Melbourne, Mr J. Carolin, of Sandhurst, occupying the chair. The question of the importation of cheap German pianos was considered by the meeting; and it was stated that a great deal of injury was being done to the legitimate dealers in pianos owing to the practice which had been adopted by certain persons of importing inferior German pianos got up with very showy exteriors. The greater portion of such pianos, it was stated, bore false or fictitious names, and others were imported without names, and, in many instances, they were passed through the custom houses by means of invoices, specially prepared, as being of the value of only from £12 to £15 each. The pianos were afterwards retailed at good prices; and it was considered that the only way to protect the public against being imposed upon by such inferior articles, and, at the same time, to protect the legitimate portion of the trade who were endeavouring to sell well-known, genuine instruments, would be to wait upon the Government, and ask them to encourage the importation of the better class of pianos by placing fixed rates of duties, instead of *ad valorem* rates as at present, on the various classes of pianos. The meeting generally appeared to be of the opinion that the Government would not alter the tariff in any direction this session; and after discussion, the following motion, proposed by Mr Allen, of Melbourne, and seconded by Mr Sutton, of Ballarat, was agreed to, with only two dissentients:—"That when a favourable opportunity presents itself, the trade wait upon the Government to request that fixed rates of duties, instead of *ad valorem* rates, be imposed on pianos and organs." It was announced that the question of the amounts of the fixed duties would be considered at a future meeting.

## OPENING OF A NEW ORGAN AT BRIGHTON.

The new organ built for St Luke's Church, by Messrs Bevington & Sons, London, was opened on Wednesday evening, Oct. 28, by Mr H. W. Richards, F.C.O., organist of St John's Church, Kilburn, London. The organ is a fine-toned two-manual instrument, and stands in a handsome and tastefully-designed pine-wood case. There are ten stops on the great organ (including a double diapason), ten stops on the swell, and two stops on the pedal organ. The special festival service commenced at eight o'clock. The prayers were intoned by the Rev. W. A. Firth, vicar, and the sermon was preached by the Rev. E. Field, chaplain of Lancing College. After the sermon Mr Richards gave a recital, and most ably displayed the capabilities and beauties of the organ. His programme comprised: "Insane et Vanne Cœur" (Haydn); Andante, from Sonata in B flat (Mendelssohn); Fugue in B minor (Bach); Andante with Variations, from the "Septuor" (Beethoven); "Hommage à Mozart" (Calkin); and, as a concluding Voluntary after the Recessional Hymn, Meyerbeer's "Coronation March" from *Le Prophète*. The recital was listened to with wrapt attention, and gave the greatest satisfaction to all hearers, the large congregation retaining their seats until the close. The following is a description of the organ:—

GREAT ORGAN (CC to G).—Double diapason, metal, 16 feet, 56 pipes; open diapason, metal, 8, 56; bell diapason, metal, 8, 56; dulciana, metal, 8, 56; claribel and stopped bass, wood, 8, 56; lieblich flute, metal, 4, 56; principal, metal, 4, 56; super octave, metal, 2, 56; full mixture, 3 ranks, metal, 3, 168; trumpet, metal, 8, 56. The slide and action are prepared for clarinet.

SWELL ORGAN (CC to G).—Double diapason, wood and metal, 16 feet, 56 pipes; open diapason, metal, 8, 56; bell gamba, metal, 8, 44; voix célestes, metal, 8, 44; lieblich gedact, wood, 8, 56; harmonic flute, metal, 4, 56; principal, metal, 4, 56; mixture, 2 ranks, metal, 8, 112; corneopane, metal, 8, 56; oboe, metal, 8, 56.

PEDAL ORGAN (CCC to G).—Open diapason, wood, 16 feet, 30 pipes; bourdon, wood, 16, 80. Space left for violoncello.

COMPOSITION PEDALS.—Three to great organ and two to the swell.

COUPLING MOVEMENTS.—Swell to great; swell to pedal; great to pedal; T pedal to act on great to pedal.

## FACTS IN FRAGMENTS.

William Cobbett in his book, *Advice to Young Men and Maidens*, writes that "a great fondness for music is a mark of great weakness, great vacuity of mind; not of hardness of heart, not of vice, not of downright folly, but of a want of capacity or inclination for sober thought." I wish the opinionated and dictatorial William had lived at the present time and could have looked around him. I think he would have discovered but little vacuity of mind in those who encourage and those who provide for us "the feasts of favoured sound" that constitute now one of our most cherished recreations. About the same period that this "good old man" was telling the young men and maidens how to employ their time, a swarthy looking German was hard at work giving to the world, with but little encouragement or reward, compositions that at least afford us at the present day the highest form of intellectual enjoyment. I wish that old Cobbett, with all his cobwebbed ideas, had sat beside me in the concert-room of the Crystal Palace on Saturday last—I should like to have asked him what he thought of Isolde's dying ecstasy as illustrated by Wagner. I can imagine the agony depicted on this music-hater's countenance, although perhaps the wild declamation of the hapless maid might have affected his tuneless mind. If he could not enjoy or understand the swarthy German's colossal Symphony in C, he must at least have bent his head before the genius of Schubert, if only in acknowledgment of the power he exercised over his audience. The condition of the composer's brain as he rapidly tossed off sheet after sheet of his work we can only but vaguely conjecture. He wrote, not because he received encouragement, but because *he could not help it*. The dust lay thick upon his former MSS. as he had every reason to believe it would collect on his present one—his last work. The restless fire that consumed him must have vent, and he did what his genius bid him do without a thought for the future. Perhaps a vague and undefined aspiration may have afforded him some reward—some faint hope that a future might be in store for these creations of his teeming brain, and we who have them with us at least may enjoy the desire that some such reflection consoled him.

Nothing could be finer than the treatment the great Symphony in C received on Saturday last at the Crystal Palace. Familiar to every member of the orchestra, and placed at the end of the programme, they determined one and all to give all their strength and all their enthusiasm to its performance. Mr Manns merited the triumphant re-call he received, an acknowledgment equally merited by both band and conductor; and the expression of the audience was not simply given by the clapping of hands, but by such ejaculations as "splendid!" "magnificent!" "worthy of the composer!" drawn from the audience spontaneously. Well is it for us that we may still hear such spirited performances, and all praise to those who provide us with such fare.

The other items in the programme may be dismissed with a few words. W. S. Bennett's chaste overture, *The Wood Nymph*, again made its compact and finished phrasing conspicuous. J. S. Bach's Concerto for violin and two flutes, with string orchestra, in G, was heard for the first time here. No fault could be found with any of the soloists, Mr Carl Jung's violin and Messrs A. Wells and A. Tootill's flutes, were all that could be desired. In three movements, the last, Presto with Finale Fugue, attracted the most attention; but the whole work can only be regarded at the present day as an interesting curiosity. Seventeen minutes were given to a Symphonic Poem, entitled *Leben und Liebe, Kampf und Sieg* (*Life and Love, Battle and Victory*), by Ferdinand Praeger. Like the same composer's Prelude to *Manfred*, given at the Crystal Palace in 1880, a deep appreciation of Wagner and his school is manifest. The present work has many movements of great interest, and the Finale, *tempo di marcia*, is, to say the least of it, instrumented with considerable brilliancy and strength. Mme Valleria contributed Wagner's well-known *scena* over the body of Tristan, and a Recit. and Air from Massenet's *Mary Magdalene*, with great power and expression.

PHOSPHOR.

Miss Kate Flinn introduced at the Covent Garden Promenade Concerts, on Wednesday evening, Bergson's Rondo-valse, "Il Ritorno." The talented young vocalist sang it with so much spirit, and executed the florid passages with such facility, that an enthusiastic encore was the result.

## RICHTER CONCERTS.

The third and last of the autumn series of concerts took place on Wednesday evening, when a large concourse of persons gathered in St James's Hall to do honour to a masterly interpretation of the instrumental movements in Beethoven's Choral Symphony. The same praise cannot be bestowed on the vocal quartet—Misses Amy Sherwin, Lena Little, Messrs Bernard Lane and Watkin Mills—who discharged their severe task with *severe difficulty*, and narrowly escaped censure, not only in Beethoven's jubilant *finale*, but previously in a badly arranged concert version of the gods' entry into Walhalla, from Wagner's *Rhinegold*. A sorrowful interpretation, by Mr Watkin Mills, of Hans Sachs' Monologue from *Die Meistersinger* formed the third number on the programme. Weber's Overture to *Euryanthe* was the first piece in the programme, and ushered in the late comers. Of the general performance of the Choral Symphony there is nothing fresh to say, the reading of the Viennese conductor, its excellences, and its few shortcomings being well known. At the conclusion of the concert Herr Richter was long and loudly applauded by an audience that completely filled the hall, and who look forward to his return next year with pleasure.

DODINAS.

## MUSIC AT FRANKFORT-ON-THE-MAINE.

(From a Correspondent.)

The third Museums Concert of the season took place on Friday evening, Nov. 6. The programme consisted of the Overture to Th. Marschner's opera, *Der Vampyr*; aria from *Der Freischütz*, "Wie nahe mir der Schlummer," sung by the charming young Polish artist, Mlle Lola Beeth, who made, about three years ago, a very successful *début* at the Royal Opera at Berlin, where she has been since engaged; Concerto for pianoforte in C moll, by Saint-Saëns, exquisitely played by Mme Essipoff-Leschetzky; *Liedervortrag*, "Das Echo," von E. Meyer Helmund; "Lied der Margaretha" (aus den *Trompeterliedern*), von Riedel; and "Frühlingszeit," von Becker. Both Weber's Agathe-Air and the songs met with great applause, and, in deference to continued calls for an encore, Mlle Beeth charmed the audience with an additional *morceau*, a Spanish song. Mme Essipoff had selected as solo pieces Nocturne by Chopin, Etude by Schütt, and a Valse by Rubinstein, which she played in her usual exquisite taste; she was loudly cheered and called and recalled, and played one more little piece. The second part of the concert was taken up by Beethoven's B dur Symphony, beautifully interpreted by the splendid orchestra under C. Müller.

At the Operahouse tenors disperse and appear like travellers in a huge season-caravanserei. Stritt, the Wagner tenor, is sailing for New York for the German concern; he will be followed by his late colleague, William Candidus, who is to sing at the English opera. The former took his *congé* as Wagner's Swan Knight, the latter will take his farewell on Sunday, Nov. 15, as the discoverer of the New World, Vasco de Gamo. Herr Oberländer, from Carlsruhe, has appeared as Faust (Gounod's) and José (*Carmen*); Herr Schmitt, from Wiesbaden, as Count Almaviva in Rossini's *Barber*; the once famous Herr Nachbaur, from the Royal Opera, Munich, has given fairly creditable Adam's Chapelon, *Le Postillon de Longjumeau*, (Lederer, who a few months ago took the title-part at Kroll's at Berlin, was here in his right place as Marquis Courcy); and, lastly, we shall hear this week Herr Menz, from Mainz, as Arnold (*Tell*) and Manrico (*Troubadour*). Report speaks very highly of the fresh and strong high voice of Herr Menz, who is said to be a great tenor and of short size. His voice is said to be melodious and phenomenal—all new tenors nowadays are introduced as phenomenons, more often they vanish like meteors. Nachbaur will continue his *début* this week in the principal tenor parts of the operas *Lucia*, *Aida*, and *Fra Diavolo*. Thence we shall have the young Hungarian tenor, Sigelli, and, later on, the German tenor, Pretti (Perotti), from the Italian and Hungarian Opera at Pesti.

F. D.

Frankfort-on-the-Maine, Nov. 8.

Miss Lillie Albrecht has again been solicited to play at Park Hall for the benefit of the Regent's Park Cricket Club, under the presidency of Lord George Hamilton, and the clever young pianist has kindly consented to do so.

On Monday evening, Nov. 23, Mr Isidore de Solla's sacred cantata, *Sisera*, for treble voices, is to be produced at M. Riviere's concerts at Covent Garden, upwards of two hundred ladies constituting the choir. The services of Mmes Arabella Smythe, Adeline Paget, and Miss Jeanie Rosse have been secured to render the solo music in the work, which will be conducted by the composer.



## MUSIC IN BERLIN.

(Correspondence.)

Boieldieu's *Jean de Paris* has been effectively revived at the Royal Operahouse, with a cast including Mdles Leisinger, Renard, Hoffmann, Herren Kalisch, Betz, and Solomon.

The "Offenbach Cylcus" has been attracting good houses at the Friedrich-Wilhelmstädtisches Theater, and *La belle Hélène*, the third work performed, goes as well and pleases as much as the two works which preceded it.

For want of sufficient support, the Italian operatic season at Kroll's Theater was brought to a conclusion a month sooner than was originally intended. The opera performed on the last night was Donizetti's *Élixir d'Amore* in which Signora Donadio, as the heroine, greatly distinguished herself. At the end she introduced the waltz from Ch. Gounod's *Mireille*, and her rendering of it evoked enthusiastic applause. Sig. Frapelli was heard to much advantage as Nemorino. Sig. Bottero was amusing as Dulcamara, and Señor Padilla made a good Belcore. It was at first proposed that on leaving Kroll's the company should proceed to Stuttgart, and give a series of performances at the Theatre Royal there. But the project was afterwards abandoned, and the company broken up. According to report, the brothers Strakosch, who were the *impresarii*, have lost about 30,000 marks by the season at Kroll's.

A new operetta, *Das Testament des Herzogs*, music by G. Seydl, has been favourably received at the Luisenstädtisches Theater.

An admirable performance of Mendelssohn's *Elijah* was given at the first Singakademie Subscription Concert of the present season. The members of the chorus afforded evidence of careful and intelligent training, and were well up to their work. The principal vocalists were Mdmes Oberbeck, Hohenschild, Herren Dierich and Schelper. Professor Blunner conducted.

The programme of this season's first Sacred Concert of the Royal Cathedral Choir, under the direction of Professor von Hertzberg, contained two novelties: two motets, one "Das ist je gewisslich wahr," by Heinrich Schütz, and one, "O lux beata," by E. E. Taubert. The other pieces consisted of "Tu es Petrus," Palestrina; an eight-part "Crucifixus," Lotti; the motet for two choirs, "Fürchte Dich nicht," Johann Sebastian Bach; a Psalm, Mendelssohn; and M. Hauptmann's chorus, "Herr, du wolltest Deine Barmherzigkeit nicht von mir wenden." Mdle Meinhold sang a "Crucifixus" by Astorga, and an air from Haydn's *Creation*; Herr Hagemeister played an Adagio by Spohr, and two movements from a Violin Sonata by J. S. Bach; and Herr Dienel was the accompanist on the organ.

Anton Rubinstein's concerts continue as attractive as ever.

M. Dimitri Slaviansky d'Agneff and his company of Russian Singers have gone in quest of fresh fields and pastures new.

## FOREIGN BUDGET.

(From Correspondents.)

VIENNA.—Baron Bezeany, Privy Councillor, and Governor of the Universal Austrian Boden-Credit-Anstalt, has been provisionally appointed by the Emperor to succeed the late Baron Hofmann as Intendant-General of the Imperial Theatres. He is 56 years of age and belongs to a well-to-do middle class family in Prague. After studying and taking his degree in law, he entered the public service, in which he advanced rapidly. Seven years ago he was made Governor of the Boden-Credit-Anstalt, and a year subsequently became a member of the Upper House. He is accounted one of the most eminent financiers in Austria, and has kept aloof from all theatrical partisanship. This, combined with the fact of his being a talented musical amateur, led no doubt to his appointment at the suggestion of the Lord High Chamberlain, Prince Hohenlohe, who, of course, knew that he was a favourite of the Emperor's. The new Intendant is, also, very popular in Viennese society.

NOVEMBER STATISTICS.—The following celebrated composers died in this month: Felix Mendelssohn, Leipzig, the 4th, 1847; Gioachino Rossini, Passy, near Paris, the 13th, 1868; Pietro Antonio Coppola, Catania, the 13th, 1877; Christoph Gluck, Vienna, the 15th, 1877; Franz Schubert, Vienna, the 19th, 1828.—The following operas, also, were performed in this month for the first time: *I due Foscari*, Verdi, Rome, Teatro Argentina, the 3rd, 1844; *Tutti in Maschera*, Pedrotti, Verona, Teatro Nuovo, the 4th, 1856; *Orazi e Curiazi*, Mercadante, Naples, Teatro San Carlo, the 10th, 1846; *La Forza del Destino*, Verdi, St Petersburg, Imperial Italian Operahouse, the 10th, 1862; *Dom Sebastiano*, Donizetti, Paris, Grand Opera, the 13th, 1843; *Fidelio*, Beethoven, Vienna, the 20th, 1805; *Robert le Diable*, Meyerbeer, Paris, Grand Opera, the 21st, 1831;

*Marta*, Flotow, Vienna, the 25th, 1847; *Fernando Cortez*, Spontini, Paris, Grand Opera, the 28th, 1809; *Saffo*, Pacini, Naples, Teatro San Carlo, the 29th; and *Poliuto*, Donizetti, Naples, Teatro San Carlo, the 30th, 1848.

ROME.—A short time since a benefit was got up at the Teatro Costanzi for Sig. Remo Ercolani, who is extremely popular, firstly, on account of his talent, and secondly, because he was born here. The opera was Ch. Gounod's *Faust*, and Ercolani appeared as Mefistofele. He was most successful, and the audience enthusiastically encoored him in the ballad of "The Golden Calf." While he was on the stage, the object of these marks of public favour, his Mother, who wished to see a part at least of the performance and witness the reception accorded him, was hurrying towards the Theatre, and had almost reached it, when, in the Via Nazionale, she suddenly sank down in a fit and died immediately afterwards. The news of the sad event quickly found its way to the Theatre, but Sig. Ercolani was not informed of it till the fall of the curtain, when his joy at the success of his benefit was abruptly changed into the most poignant sorrow.

NAPLES.—The inauguration of the Bellini Monument would probably have taken place ere this but for the outburst of cholera in Sicily. In a letter addressed to the *Roma*, Sig. Francesco Florimo, the friend of Bellini's youth, and now Keeper of the Archives at the Conservatory of Music here, says—"The Monument which Naples has raised to the composer of *Norma* was to have been inaugurated somewhere about the beginning of November, but Sicily is still desolate, and it is not possible to honour the great Catanian in the absence of his fellow citizens. For this reason the ceremony has been postponed."

MADRID.—Last December, Mdme Marcella Sembrich was charged by the management of the Teatro Real with having broken her engagement, and her effects were seized. For this she brought an action against the management. The action she has just lost. She has been condemned to pay £1,200 damages and the costs on both sides.

NEW YORK.—The following are the pieces played by Mr Frederic Archer at his fifty-ninth Monday Organ *Matinée* (the first of the seventh series) at Chickering Hall:—

Sonata in A minor (new) (Merkel) and Pastorelle (Grehg); Epithalamium (Guilmant) and Serenata (Moszkowski); Overture, "Love's Triumph" (W. V. Wallace); and Marche Militaire (new) (Gounod).

Mr Archer was assisted by Mrs Tanner and Mr Whitney Mockridge (vocalists), and Fraulein Kitty Berger (zither).

## "HAD WE BUT KNOWN."

Oh! can it be that, after all,  
We two, on earth, shall meet again?  
My heart beats wildly at the thought—  
So full of joy, so fraught with pain.  
To think of all the wasted years,  
Of all the sorrows we have seen,  
And then to think of all the joys,  
And all the bliss that might have been—  
Had we but known, love, had we but known!  
  
'Tis joy if I once more may look  
Within those radiant eyes of thine;  
But pain if care hath graved its lines  
As deeply on thy brow as mine;  
And all because we never knew  
The love we to each other bore.  
What joyous lives might ours have been  
Had we but known that love before?  
Had we but known, love, had we but known!  
  
But oh! 'tis joy to meet thee now,  
And take thee to my heart at last;  
To know the mists have cleared away  
That darkened all our lonely past.  
And thou shalt smooth the silver threads  
That care hath planted in my hair,  
And kiss the furrows from my brow  
That never would have gathered there—  
Had we but known, love, had we but known!

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WM. C. NEWSAM.

We have received the first number of a new German music paper, *Der Chorgesang*, published in Leipzig by Licht & Meyer. The paper is principally devoted to mixed choirs and choral societies, and is to appear on the first and fifteenth of every month. The editor is Herr A. N. Gottschalk.

## ST JAMES'S HALL. MONDAY POPULAR CONCERTS.

### THE THIRD CONCERT OF THE SEASON

WILL TAKE PLACE ON  
MONDAY EVENING NEXT, NOVEMBER 16, 1885,  
To commence at Eight o'clock precisely.

#### Programme.

PART I.—Quartet in C minor, Op. 18, No. 4, for two violins, viola, and violoncello (Beethoven)—M<sup>me</sup> Norman-Néruda, MM L. Ries, Straus, and Franz Néruda; Song, "Adelaide" (Beethoven)—Mr Edward Lloyd; Chromatic Fantasia in D minor, for pianoforte alone (Bach)—Miss Fanny Davies.

PART II.—Duet in G major, for violin and viola (Mozart)—M<sup>me</sup> Norman-Néruda and Herr Straus; Song, "For ever nearer" (G. F. Hatton)—Mr Edward Lloyd; Quartet in E flat, Op. 47, for pianoforte, violin, viola, and violoncello (Schumann)—Miss Fanny Davies, M<sup>me</sup> Norman-Néruda, MM. Straus, and Franz Néruda.

Accompanist—Signor ROMILI.

## SATURDAY POPULAR CONCERTS.

#### Programme

FOR

THIS (SATURDAY) AFTERNOON, NOVEMBER 14, 1885,  
To commence at Three o'clock precisely.

Quartet in D minor, Op. 74, No. 3, for two violins, viola, and violoncello (Spohr)—MM. Straus, L. Ries, Hollander, and Franz Néruda; Recitative, "Deeper and deeper still," and Air, "Wait her, angels" (Handel)—Mr Joseph Maas; Scherzo, Op. 4 (Brahms), Romance and Etude, "Si oiseau j'étais" (Henselt), for pianoforte alone—M. Vladimir de Pachmann; Romance in A minor, Op. 42, for violin, with pianoforte accompaniment (Max Bruch)—Herr Straus; Song, "On Music's softest pinions" (Mendelssohn)—Mr Joseph Maas; Trio in D major, Op. 70, No. 1, for pianoforte, violin, and violoncello (Beethoven)—M. de Pachmann, Straus, and Franz Néruda.

Accompanist—Signor ROMILI.

#### BIRTH.

On Nov. 6, at 10, Warwick Crescent, W., the wife of CARL ROSA, Esq., of a daughter.

#### DEATHS.

On Nov. 7, at Brighton, GEORGE WILLIAM WATTS, of 20, West Street, and 88, Western Road, and St Clair, Hayward's Heath, aged 42. Friends will kindly accept this intimation.

On Nov. 8, at St Mary Abbott's Terrace, Kensington, W., HARRIET, widow of the late BRINLEY RICHARDS, aged 54.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, NOVEMBER 14, 1885.

### MOZART'S FIRST SONATA.\*

It was in Paris that this work, the first written by the immortal composer, was engraved and published. The original copy, with a dedicatory letter from the precocious boy to the daughter of Louis XV., was preserved in the library of the Paris Conservatory. The following are the terms in which M. Weckerlin, the learned librarian of the institution, describes this interesting object:

This library of the Conservatory is a regular storehouse of discoveries and surprises; I fancied a very long time since that I was thoroughly acquainted with it, but I often find myself obliged to modify this piece of pretension on my part. Here is a fresh proof of the fact: the editions of Mozart's works are so numerous, and the works themselves so many that I determined to get rid of duplicate copies, in order that I might obtain a little space, an article as scarce in this library as water was in the Manzanares, when Alexander Dumas, Senr., wrote about that river. During the operation, more productive of dust than glory, I found in a case which had not been disturbed for a long time the following work: *Sonates pour le clavier, qui peuvent se jouer avec l'accompagnement de violon, dédiées à M<sup>me</sup> Victoire de France, par J. G. Wolfgang Mozart, de Salzbourg, âgé de sept ans. Œuvre première gravée par*

\* From *Le Guide Musical*.

*M<sup>me</sup> Vendôme, ci-devant rue Saint-Jacques à présent rue Saint-Honoré, à Paris, aux adresses ordinaires.*†

There was a certain degree of satisfaction for a bibliophile in the mere fact of coming across a copy of the *Éditio princeps* of Mozart's first work; but, on the occasion in question, this was very far from all; the copy was the very copy presented by Mozart to M<sup>me</sup> Victoire de France, Louis XV.'s daughter, whose arms it bears on its magnificent morocco binding, with small steel clasps of exquisite elegance, and lined inside with blue silk.

"MADAME.—The attempts I lay at your feet are doubtless only mediocre, but since your kindness has permitted me to adorn them with your august name, success is no longer doubtful, and the public cannot prove wanting in indulgence towards an author, seven years of age, who appears under your auspices.

"I would, Madame, that the language of music were the language of gratitude; if it were, I should not be so embarrassed in speaking of the impression which your acts of kindness have made on my heart. I shall take back with me to my own country the recollection of them, and as long as I am inspired by nature, who made me a musician as she makes nightingales, the name of Victoire will remain graven on my heart in the indelible lines with which it is traced in the heart of every Frenchman.—I remain with the most profound respect, Madame, your very humble, very obedient, and very little servant,

"J. G. WOLFGANG MOZART."

This flaming tirade, adds M. Weckerlin, which is supposed to be written by a little fellow seven years old, emanated without doubt from Grimm, one of Mozart's warmest patrons, when the gifted boy first went to Paris in 1763.

Those who are fond of beautiful books may be pretty well sure that the book we have described has left the dusty case to which it had been consigned very probably ever since the attack on the Tuileries and the mansions of the principal noble families residing in Paris in 1791 (1st Thermidor, Year II).

We may add that the letter has already been cited, with a curious variation, in Goschler's book. Goschler published it at the same time as the dedication to the second set of Sonatas, which were dedicated to M<sup>me</sup> de Tessé, and, like the others, composed in France.

We know that the earliest works of Mozart when a child were touched up by his father. Annexed are certain passages from letters written by Mozart, Senr., and cited by Goschler, which complete the details given by M. Weckerlin:

"Paris, 22nd February, 1764.

" . . . . . In a fortnight we return to Versailles. The Duc d'Ayen has succeeded in presenting M<sup>me</sup> Victoire, the King's second daughter, with Set I. of the engraved Sonatas, which is dedicated to her; Set II. will, I think, be dedicated to the Countess de Tessé. In four weeks from now, we shall, if God permits it, see some great things. . . . ."

"Paris, the 1st April, 1764.

" . . . . . The Sonatas dedicated by M. Wolfgang to the Countess de Tessé would have been engraved, had it been possible to persuade her to accept the dedication which M. Grimm, our best friend, wrote for her; but we have been obliged to change it, because she will not be praised; this is a pity, for it depicted her very well, as it did, also, my son. Besides other presents, she has given Wolfgang a gold watch, and Nanerl a valuable case.

"The M. Grimm, my great friend, who has done everything for us here, is the Duke of Orleans' secretary; he is a well-informed man and a great philanthropist. None of the letters I had for Paris would have been of the slightest possible use to me. . . . neither those of the French ambassador at Vienna, nor the intervention of the Emperor's ambassador in Paris, nor the recommendations of Count de Coblenz, the Minister in Brussels, nor those of the Prince de Conti, of the Duchesse d'Aiguillon, nor all the others of which I could furnish an interminable list!—M. Grimm alone, for whom I had a letter from a Frankfurt merchant, has done everything! It was he who introduced us at Court; it was he who took care of our first concert. He alone disposed of 320 tickets, that is, tickets worth 80 louis; it was through his influence we had not to pay for the lighting, and there were more than sixty wax tapers; it was he who obtained us permission to give the first concert, and a second, for

† Sonatas for the harpsichord, which may be played with violin accompaniment; dedicated to M<sup>me</sup> Victoire of France, by J. G. Wolfgang Mozart, of Salzbourg, aged seven. First opus, engraved by M<sup>me</sup> Vendôme, formerly of the Rue Saint-Jacques, at present of the Rue Saint-Honoré, Paris, usual addresses.



which we have already disposed of 100 tickets. That is what can be done by a man possessing good sense—and a good heart! He comes from Ratisbon, but has been fifteen years in Paris; he knows how to set anything going and makes things succeed just as he likes."

### HANDEL AND BACH\*

By PROFESSOR SIR G. A. MACFARREN.

#### PART I.

(Continued from page 706.)

Throughout this period let us look at what was the work of Handel. He was placed under Zackau, the organist of the cathedral, and almost instantaneously developed such remarkable ability as to excite the surprise of every one who met him; nay, even in that early period, before he was eleven years old, his master declared the boy had learnt all that was within his power to teach. After very urgent persuasion, his father consented that young Handel should go under the care of a relative to Berlin. Thither he went, was taken to Court, and became the admiration of all who heard him; but, more than that, he became the object of jealousy to an Italian composer, who afterwards became his rival in London, but was then a mature man engaged in the Court of Prussia in the capacity of composer—Giovanni Bononcini. Another of Handel's subsequent rivals, Ariosti, was likewise in Berlin at the time, and showed as much kindness and encouragement to the boy as the other Italian displayed the reverse. The Elector of Brandenburg was so much pleased with the boy's manifestation of talent that he proposed to send him under proper protection to Italy, to continue his musical studies; but his father, having an independent spirit, withdrew him from Berlin, and would not allow him to accept this seemingly valuable proposal. In the course of young Handel's twelfth year, his father died. It appears that then he must have worked on under the direction of Zackau, having acted as substitute for him when other avocations took Zackau from the cathedral duties. This in so young a child is itself a matter for admiration. Then one Johann Christoph Schmidt, by a few years Handel's senior, made his acquaintance. He was not a musician, but he seemed to have the power of perceiving, if he could not emulate, the talent of our young hero. He attached himself to him, used to accompany him to the organ gallery, perhaps to draw his stops, perhaps to turn his pages, perhaps to walk with him home after the cathedral service; but, as is to be noticed in other instances of satellites of men distinguished in society, Schmidt attached himself to this boy at the time, and anon renewed his acquaintance, and became the associate of his later life. Handel at this time was in constant intercourse with Telemann, whom I have named. In 1703, the year at which we had arrived in the history of Bach, when he left the school at Luneberg, Handel went to Hamburg, where was a flourishing opera under the direction of Keiser. There he met with Mattheson, who introduced him to the musical manager, from whom he obtained an engagement to play in the band. Mattheson had to sing in an opera of his own composition, the subject being *Anthony and Cleopatra*. It was the custom then to accompany throughout the recitatives, and largely, also, in the rhythmical music, upon the harpsichord, in addition to the instruments of the band, and it was the composer's office, when present, to accompany his own work. But this, of course, was incompatible, in the case of Mattheson, with his singing the character of Anthony, and he therefore deputed Handel to take his place at the harpsichord on the first representation. The story was so arranged that the hero of the opera died in the second act. In the third act Mattheson came down and insisted on the seat as the accompanist of the recitative. Handel said, "I am here for the evening, and shall not quit my place." The performance went through, but when the two left the theatre a strong altercation took place between them, which resulted in their drawing swords, and a duel, which would have ended fatally but for the peculiar good fortune that the sword of Mattheson broke upon a large coat button of Handel's. Think of the value of a coat button! We owe to that coat button all the compositions which are known, and loved, and respected of the mighty master. We should have had no Italian operas, no oratorios, no suites of lessons, no concertos but for the happy fortune of his having a coat with large buttons.

We come now to a particular point in the history of Bach, namely, that he was engaged in the year 1703 as one of the members of the band of the Duke of Saxe-Weimar to play the violin. But before the year was out an appointment as organist was open at the small town of Arnstadt, to which he went rejoicing in the opportunity to exercise his ability on a larger scale than playing a ripieno violin in the orchestra. In the year following his appointment there, an elder

brother, another Johann, Johann Jacob, accepted an engagement to play the hautboy in the military band of the famous Charles XII. of Sweden; and on the occasion of his departure, Bach wrote a capriccio to present to him as a farewell gift. It had been previously, in two notable instances, exemplified, that instrumental music might be made the medium for expressing or depicting feeling totally independent of sound. Buxtehude produced seven pieces, each of which pretended to represent the character of one of the seven planets, a curious metaphysical problem, the working of which is difficult to conceive. Kuhnau had produced a series of pieces, each entitled after some incident in Scripture history, and each pretending, so far as might be, to tell the story. Bach's capriccio runs thus: The first movement represents the endeavour to persuade his brother to forego his journey; the second represents the perils that he may encounter on the way and in the army; the third shows the grief of his relations at his persistence in his object; the fourth shows their bidding him farewell, finding that he would yield to no entreaty; the movement called *aria di postiglione* is chiefly constructed on the sounds of the post horn, and the *finale* is a double fugue, in which there is a subject and counter subject representing respectively the sounds of the post horn and the grief of the abandoned friends. This is almost the single instance in which avowedly we have any humorous expression from Bach, but there may be traced in many of his compositions such a spirit of humour as I feel to be indispensable for the completion of the character of every great artist. The man who can only be serious, or can only be devout, who knows not how to smile, or to draw forth the pleasantries of others, never attains to the highest standing in any one of the arts.

From Hamburg, Mattheson and Handel in company went to Lubeck on a strange quest. Buxtehude had grown old, and proposed to resign his office of organist, which he had filled with great recognition, and which made him an attractive centre for musical pilgrimages from many parts of Germany. They went to enter in friendly competition for the post, but when they arrived they found this strange condition,—that the person who should be appointed to the office of organist must marry the daughter of the retiring representative, a lady who was many years older than either of the young men, and, if one may believe the notices that are left, was neither in person nor temper of an attractive character. The two aspirants to the organ aspired not to the love of the lady, but returned to the theatre at Hamburg and resumed their places, sometimes in the practice of composition, and sometimes in the band. In 1706, Bach followed them to Lubeck on the same errand, found the same condition, and retired with the same dissatisfaction. It is very notable that at this period, when we have only heard of a strangely fanciful composition of Bach, Handel was writing four German operas, *Almira* being one (it is needless to recite all the other names), and not only these four German operas, but a setting of the Passion of our Lord. It had been ever since the Reformation a custom, instituted by Luther, in all the Reformed churches, to have a celebration of the Passion with a recital of the history. This was an appropriation by the Reformed Church of the prior use of the Roman Church. In the first instances, the musical portions of this service were of the most simple character, being limited to the Plain Song; but by degrees this class of composition was largely developed, by interpolating *arias* with modern verses, by swelling the extent of the work with many of the chorales—the songs or hymns which every child in North Germany has to learn, and which may be sung by them at a moment's notice, both words and notes. Keiser made one such setting of the Passion, and Handel, also, at this period wrote one.

In the year 1706, Handel went, under the auspices of some perceptive patron, to Italy, produced an opera in Florence set to Italian text, went thence to Venice, and subsequently to Rome and to Naples. In Venice he met with Domenico Scarlatti, a son of the famous Alessandro, who was greatly renowned as a player on the harpsichord, and at the urgent request of many music lovers of the city, a competition was arranged between these two famous players, Handel and Scarlatti, each of whom played to the utmost of his skill, in accordance with the use at that period, which extended until our own century, not only prepared pieces, but improvisations, and at the close of their contest shook hands, and each congratulated the other on being his superior. Thus was the friendship of these two men expressed in their mutual emulation, and in their mutual admiration.

During this while great complaint was made of Bach's performances, that he so largely ornamented the hymn tunes in his accompaniment as to mislead the singers, and that with his contrapuntal involvements he veiled the tune so that it was impossible to sing to his playing. This may have probably induced his ready retirement from the town of Arnstadt, and his proceeding to Muhlhausen. Possibly a larger salary may have been likewise

\* Delivered January 5, 1885, before the members of the Musical Association, H. C. Banister in the chair.

a temptation. Be this as it may, his going to Mühlhausen in 1707 was coincident with his marriage with his cousin, Maria Barbara Bach. It is remarkable that throughout his organ compositions there are no directions for registering the organ, remarkable because tradition declares that he had extraordinary taste in the choice of stops, and extraordinary power in combining them, and there are intrinsic indications in the music again and again, in the organ compositions of Bach, that variety of stops was designed, although not expressed. He seems to have entertained remarkably free views as to the treatment of the organ, in so far that while at Mühlhausen he had to make a specification for the erection of a new organ on which he was to play, and among other peculiarities in the arrangements of this organ, he required a peal of 24 bells, certainly something unusual in organ structure, and we may see from that that he entertained at any rate a very liberal sense of the application of the organ. From all this we may count that his style, even when expressed in vocal music, took its rise from organ practice, and from his construction of music expressly for that instrument, and his study of the works of the organists who have been named. After one year at Mühlhausen, he was engaged to go back to Weimar, not in the character of violin player, but as court organist and music director, and there it was that he wrote the first of his Church cantatas, and there it was that he made the friendship of Walther. In the course of the years when he had dwelt successively in the other towns that have been named, he used to make many pilgrimages—on foot necessarily, because of the inconvenience of carriage conveyance and the total absence of means to pay the fare—to the places where remarkable and famous organists exercised their talents, especially to Hamburg, where Reinken was organist of one of the chief churches. In 1717 he made such a journey to Dresden, where Marchand, a French organist and clavecinist, had gained the ear and held the admiration of the Court, and with him Bach was invited to enter into competition in an open trial of skill. Unlike Handel and Scarlatti, however, these two rivals never met, for the Gallian fled the city on the morning of the day appointed for the musical joust. In the same year Bach obtained a change of office; he went to the city of Anhalt-Köthen, where he was appointed kapellmeister, that is to say, supreme director of the musical arrangements of the place. Prince Leopold of Anhalt-Köthen was a true lover of the art, and the chamber music of his Court was made of very great importance, but the chapel service afforded no musical opportunity. This introduced an entire change in the method of Bach's working for a time. He wrote then for combinations of instruments particularly. In this period it may have been that he produced the many pieces he wrote for the violin, the construction of which is in itself an evidence that he must have had such powers on the instrument as very few of our contemporaries possess. With Prince Leopold of Anhalt-Köthen he would often make journeys, and on these journeys, when periods of rest were come, he would exercise his ability in compositions where no opportunity of reference to any kind of instrument was possible.

(To be continued.)

#### MADAME MARIE ROZE AT BALMORAL.

By command of the Queen, Mdme Marie Roze sang before Her Majesty at Balmoral Castle on Saturday last, Nov. 7. The Duke and Duchess of Connaught, the Prince and Princess Henry of Battenberg, and the Princess Frederica of Hanover were present. Among the Royal Circle were also the Dowager Duchess of Roxburghe, the Earl of Harrowby, Lord Privy Seal, and other distinguished visitors, as well as the Dowager Marchioness of Ely, Sir Henry and Lady Ponsonby, Hon. Ethel Cadogan, Major-General Sir John McNeill, K.C.B., Major Edwards, C.B., and Dr Profeit (the Queen's Commissioner). The Queen specially selected no less than seven pieces for Mdme Marie Roze to sing, several of which were repeated at Her Majesty's desire. Mdme Marie Roze had the honour of being personally complimented upon her singing by the Queen and Royal Family, Her Majesty conversing with Mdme Marie Roze for some time at the conclusion of the concert. The Queen afterwards presented Mdme Marie Roze with a superb diamond locket in the form of a Marguerite, as a *souvenir* of the very great pleasure Mdme Marie Roze had given Her Majesty. Such a great honour has rarely been paid to an artist, and Mdme Marie Roze has every reason to congratulate herself upon having been singled out by the Queen for such distinction. The following is the programme *in extenso* :—

Aria, "Divinités du Styx," *Alceste* (Glück); Serenade, "Quand tu Chantes" (Gounod); Aria, *Pierre de Medecis* (Poniatowski); Habanera, *Carmen* (Bizet); Aria, "Les Saisons" (Victor Massé); Romance, "Colinette" (Alary); Gavotte, from *Manon* (Massenet).

Conductor, Mr Wilhelm Ganz.

#### THE POPULAR CONCERTS.

These concerts come round, November after November, with the impressive regularity of the season's fog, and with an acceptableness only to be equalled by that of flowers in May. For twenty-eight years they have followed each other in sure procession. Nothing affects the favour in which they are held; no counter-attraction turns aside from them their faithful public, and Mr Arthur Chappell has only to fix the day for beginning a new series in order to see his subscription-list full. Time and again we have dwelt upon this as a symptom of sound musical health; for in the Popular Concerts there is no clap-trap of any sort—no yielding to the whim of the hour in order to catch those who are guided by fashion rather than principle. Much is signified by the steady favour shown to Mr Chappell's enterprise. It attests, at any rate, the existence of a sound, healthy taste for music of the highest and most abstract kind, and it proves what great results are possible to an *entrepreneur* who has the will and the means to persevere until he has educated his public up to the standard of classic art.

The first concert of the season took place in St James's Hall on Monday evening, and was well attended, despite the formidable inconveniences of London streets on the 9th November. For this result the attractions of a capital programme may in some measure account. The selections embraced things new and old; and the artists were the best available. No doubt Signor Piatti was missed from his wonted seat. The Lord Mayor's Show without a Lord Mayor could hardly exemplify "maimed rites" more completely than a Popular Concert quartet without the eminent Italian violoncellist. But if none can altogether replace him, Mr Chappell may be congratulated upon having a good substitute in Mr Franz Néruda, who made an entirely successful appearance, and won unanimous approval by steady, correct, and tasteful playing. The other members of the quartet were the public's old acquaintances, Mdme Norman Néruda, Herr L. Ries, and Herr Holländer; the pianist was M. Vladimir de Pachmann, and the vocalist, Mr Edward Lloyd. What could be better?

At the head of the programme stood Beethoven's Quartet in F (Op. 59)—first of the three superb works dedicated to Count Rasoumowski, and an abiding attraction at these concerts for more than twenty-five years. It would be superfluous to dwell upon the merits of so familiar a work. Enough that each movement made its wonted effect, and that the characteristic Allegretto, which none but Beethoven could have written, once more held the audience spell-bound by its mingled grace and fancy. The quartet was admirably played from first to last, and started the season well. Associated therewith, but at the other extreme of the programme, was Haydn's Quartet in D minor (Op. 42)—one of the old master's shortest productions of the kind, but, as once wrote the late Mr J. W. Davison, "though with

'the beam-like ephemeris

Whose path is the lightning's'

of Shelley's 'Sensitive Plant,' it passes away as 'the light cloud by the moon' of Byron's 'Siege of Corinth,' and is gone almost as soon as seen, or rather silent almost as soon as heard, it leaves an impression difficult to efface." This also was perfectly played and received with delight. Mdme Néruda contributed, as her solos, a Legend and Mazurka by Wieniawski—dainty little pieces, pleasant in themselves and grateful to the executant. They were in good hands, and so pleased the audience that an encore followed the Mazurka, responding to which the gifted violinist substituted another movement. M. de Pachmann's *rentrée* was made with an air and variations ("Giga-con Variazioni") from Raff's Pianoforte Suite, in D minor (Op. 91); the same, if we rightly remember, which Dr Hans von Bülow introduced during his first visit to this country. The air is specially and characteristically melodious, while the variations, ten in number, are as cleverly constructed as they are difficult, which is saying a great deal. A better rendering than that given by the eminent Russian pianist could not have been desired. Each variation was placed with the facility, accuracy, and refinement which M. de Pachmann has taught us to look for at his hands. Not a note was out of place, or received more or less than its value; at the same time, mechanical perfection was the least striking feature of the performance. In response to enthusiastic applause, M. de Pachmann returned and played one of Chopin's Studies. In both his songs—Wagner's "Prieslied" and Schubert's "Thou whom I vowed to love"—Mr Lloyd charmed the audience by the highest vocal qualities.—J. B.

MR JAMES GAWTHORP, of the Cloisters, Windsor Castle, was the successful candidate for the appointment of tenor singer at Her Majesty's Chapel Royal, vacant by the resignation of Mr Abercrombie.



## CONCERTS.

**RICHTER CONCERTS.**—The third and last of the autumn series of these concerts took place in St James's Hall on Wednesday evening. The first part of the programme consisted of Weber's overture to *Euryanthe*, Sach's monologue from the *Meistersinger*, and the finale to the *Rheingold*. Beethoven's colossal choral symphony occupied the second part of the programme, and was listened to with devout attention. The singers were Misses Lena Little, Amy Sherwin, and Friedlander; Messrs Bernard Lane and Watkin Mills. The hall was crowded, and at the conclusion of the choral symphony, Herr Richter was unanimously called back to the platform to receive his usual ovation.

**HERR PEINIGER'S** second recital of Historical Music took place at Steinway Hall on Tuesday evening, Nov. 10, when J. O. Grimm's little-known Sonata in A, for violin and pianoforte, was the first piece on the programme. It was brilliantly rendered by Herr Peiniger and Mdme Frickenhaus; this talented pianist subsequently playing, as solos, a Berceuse and Study by Chopin. The executive capacity displayed by Herr Peiniger in his chosen *tours de force*, Bach's Ciaccona, with twenty-nine variations for violin, was remarkable; the same may be said of his performance of Ernst's "Airs Hongrois," the themes of which might pass as studies in octaves and harmonics, the numerous difficulties being overcome with extraordinary facility. In the concerted music—Duet for two violins by Caspar Fritz, Capriccio for three violins by Oscar Bolek, and a pleasing Serenade by Godard, Miss Shinner and Miss Lucy Stone rendered efficient aid. Mr C. H. Ould was the accompanist. —W. A. J.

**MR AND MRS HENSCHER** (formerly known and admired as Miss Lilian Bailey) gave a "Vocal Recital" at Princes Hall, on Tuesday morning last. A capital programme, consisting of selections of Italian, German, French, and English songs and duets, made up by their variety for what, had the selection been less judicious, might have been to many people monotonous. Mr and Mrs Henschel, however, have been very successful in America with their "recitals," and there is no reason why they should not be so in England, both artists being deservedly favourites of the public. The concert began with the duet between Donna Aurora and Don Orlando, from Cimarosa's opera, *Giannina e Bernardone*, Mr Henschel following with a group of songs, consisting of Bach's sacred air, "Vergissmeinnicht," together with airs from Handel's old Italian operas, *Sossarme* and *Rinaldo*, and Mrs Henschel with Haydn's Canzonet, "My mother bids me bind my hair," "Sweet Spring time," by Villiers Stanford, and "My true love hath my heart," by Hubert Parry, eliciting for each the approbation of the audience. A variety of songs by Schubert, Schumann, Franz, Loewe, Widor, Bizet, Auber, and Boieldieu were subsequently rendered by the talented vocalists, as well as a charming duet, the composition of Mr Henschel, entitled "Gondoliera." The "Recital," which may be cited as historical, was altogether a decided success.

**MISS NELLIE CHAPLIN'S** fortnightly Ballad Concert at the Athenæum, Camden Town, on Monday evening, November 2nd, was largely attended. Songs, new and old, were acceptably rendered by Miss Amy Sargent, Messrs Alfred Moore and Arthur Thompson. A leading feature was the artistic singing of Miss Jose Sherrington, whose selections were "The Shadow Song," in *Dinorah* (Meyerbeer), and "The Miller and the Maid" (Marzials), while Mr Cohen discoursed on the harp "Love's Fascinations," and the perennial "March of the Men of Harlech." Mr J. Kift was the conductor.

**MRS SUTTON SHARPE** and friends gave a free concert in the girl's schoolroom of St Marylebone Church, in connection with the Church of England Total Abstinence Society on Wednesday evening, Nov. 4. The Rev. Canon Barker presided and several accomplished amateurs, including Mrs Sutton Sharpe, Mdmes Tom Sharpe, and R. E. Tyler, Misses Edith Salmon, and Ridley; Messrs Spencer Tyler, and R. E. Tyler, rendered valuable aid. The concert gave perfect satisfaction, the audience redemanding Spindler's "Husar-enrît," (Miss Sophie Tyler and Mr Sutton Sharpe) Clifton's "Where there's a will there's a way," (Mr R. E. Tyler), and Berthold's "Celebrated Cat Duet" (Mrs R. E. Tyler and Mrs Sutton Sharpe). The concert concluded with the National Anthem, previous to which Mr R. E. Tyler sang with effect "A motto for every man."

**FULHAM.—LADY BRABAZON'S CONCERTS.**—This is the 5th year that these excellent concerts have been given in all parts of London during the season, from November to April. The concert at Fulham, Nov. 4th, was another pleasant evening added to the list, songs, duets, pianoforte and violin solos being in the programme. Miss Nora Peache is a skilful player on the violin and was well received; Mr Smith and Miss Prescott sang; Mr and Mrs Ch. Bishenden's

voices blended well in their duets; the lady's voice is of excellent quality and well managed, and Mr Bishenden, who is an old favourite at these concerts, had, as usual, to repeat all his songs.

The concert given on Thursday evening, November 5, by the Rev. Canon Cadman, rector of Holy Trinity, Marylebone, proved an unequivocal success. Miss Lillie Albrecht, who played no less than six times, began the concert with Schumann's "Slumber Song" (transcribed by Liszt), and later on gave an "Impromptu" by Schubert, which was rapturously encored. She then played a spirited valse (MS.) of her own composition, and subsequently a grand Scotch Fantasia by Roedel (redemanded), and a brilliant march, "Victory," by J. K. Albrecht, well known as being often performed by the band of the Royal Marine Artillery. Being enthusiastically recalled, Miss Albrecht gave a Gigue and Gavotte by Corelli, which brought the concert to a brilliant conclusion. The vocalists were the sisters Norini, who gave two charming duets, "The Rivals" (Ricci), and "The Betrothed" (Ponchielli); Miss Eva Norini, who delighted the audience with her brilliant execution of "Omra leggiera" (*Dinorah*), and an air from *Lucia*. Being recalled, she sang "Never more" (Pinsuti). Signor Nappi sang an Italian buffo duet with Mr H. A. Hughes, which had to be repeated. Messrs H. A. Hughes and R. Wilfred Jones were the other vocalists. Miss Clara Fisher, in an *Andante* from Mendelssohn's Violin Concerto, and a "Fantaisie Caprice" by Vieuxtemps gained much applause and a recall. Miss Nappi and Miss Fisher were very efficient accompanists.

**THE POPULAR ORCHESTRAL SOCIETY.**—If we admit that the greatest earthly felicity possible to experience is that of giving pleasure to others, then a musician's life should be a most enviable one, inasmuch as education in addition to recreation is invariably aimed at; with this object in view an influential committee have succeeded in organizing a well balanced orchestra of over 60 performers, under the title of the (Westminster) Popular Orchestral Society, for the purpose of bringing within reach of the large population of this hitherto art neglected neighbourhood music of a high class adequately performed. The first public concert took place in the Town Hall on Monday evening, November 9th, when a large and appreciative audience listened to the well selected programme, which included Mozart's spirited overture to "Così fan Tutte," the entracte and ballet music from *Rosamunde*, and two movements, *Andante* and *Finale*, from Mozart's symphony in D, No. 46. A Gavotte Nouvelle by Walter Macfarren, cleverly arranged for orchestra by Mr C. S. Macpherson, the society's conductor, elicited a hearty call for the composer, who, being among the audience with his distinguished brother, ascended the platform to acknowledge the compliment. Mr F. G. Hambleton was less successful in the *Adagio* and *Allegro Moderato* from Spohr's dramatic violin concerto. Parts of the work were satisfactorily played, but on the whole the undertaking is at present beyond the power of the performer, and a less ambitious choice should have been made. The vocalist, Mdme Worrell, gained encores for each of her songs, and, in combination with Mr J. B. Jekyll in a vocal duet, "Rosy Childhood" (Macpherson), pleased her listeners greatly; as also did Miss Florence Horn in two pianoforte solos—a Nocturne by Chopin and a Tarantella by J. L. Nicodi. The band, we understand, originally emanated from a few musical employees of Messrs Broadwood & Sons, and from this small beginning has grown into an orchestra of fair dimensions which had evidently carefully studied the work entrusted to them. A difference of opinion, however, existed between the pitch of the wind and strings throughout the evening, which we would advise the conductor to remedy for the future, the result, at times, being painful to the ears of a practised musician. *The Messiah* is announced for the next concert, to be given in Christmas week. —W. A. J.

**M. VLADIMIR DE PACHMANN** attracted a large audience to his pianoforte recital on Wednesday morning, at St James's Hall. M. Pachmann's programme was interesting, consisting of numerous selections from classic and modern writers. The first piece was Beethoven's Sonata, Op. 31, No. 2, the last movement of which was taken by the Russian pianist at less speed than usual, but, nevertheless, his interpretation of the work was greatly applauded. Mendelssohn's Capriccio in F sharp minor, Raff's Prelude and Fugue in G minor, together with Schumann's "Nachtstück," Op. 23, No. 4, followed; the first part of the programme concluding with Weber's Rondo Brillante, Op. 62, which M. Pachmann played splendidly. The second part consisted of compositions by Moscheles, Henselt ("Si oiseau j'étais"—rapturously encored), and Chopin. The delicacy and refinement of M. de Pachmann's playing was conspicuous in the Polish composer's works, and the talented pianist was applauded again and again with enthusiasm.

The Insurance Musical Society of London commenced their winter season by a smoking concert at Cannon Street Hotel, on



Wednesday evening, Nov. 11. The members, who now nearly number 600, with their friends, filled the large hall, and a pleasant evening was spent in the enjoyment of several part-songs, glees, and madrigals. The choir was under the direction of its new conductor, Dr Pringuer, who imparted to its members that confidence so essential to success in part-singing. The choral pieces were varied by instrumental and vocal solos.—W. A. J.

#### PROVINCIAL.

**HOXNE.**—A successful concert under the auspices of the "Mary" Habitation, Primrose League, took place at the Reading Room. The stage was tastefully decorated with hot-house plants, kindly lent by Mr R. G. Hargreaves, of Oakley Park, and the room, which is capable of seating 400, was crowded to excess, the front seats being well filled by the leading ladies and gentlemen of the neighbourhood. An attractive part of the programme was the reading from Shakespeare, in which the talent of the Hon. Mary Henniker and the Rev. H. M. Downton was most effectively displayed. The readings consisted of two scenes from *King John*, the first between the King and Hubert, plotting the death of Prince Arthur, Miss Henniker taking Hubert's part, and Mr Downton the King's. The second scene was between Hubert and Prince Arthur, in which the former intends to put out the Prince's eyes. In this scene Miss Henniker took Prince Arthur's part, and Mr Downton Hubert's.

**NOTTINGHAM.**—On Saturday evening, Nov. 7th, a concert was given at Sneinton with a view to benefit the Church Institute. There was not, however, a very large attendance. The programme was, in many respects, well arranged, and the committee did not fail to secure a very appreciative reception of the works selected for performance. The soloists were—Miss Wright (soprano), Mrs Bentley (mezzo-soprano), and Mr Knightall (tenor); while the orchestral arrangement, under the management of Mr J. Armstrong, left but little to be desired.

**BOURNEMOUTH.**—A concert was given on Thursday evening, Oct. 29, at which Miss Wollaston, Messrs W. Townsend, E. Burton, E. E. M. Hibbert, and Dr H. Hitchcock were the vocalists, pleasing everyone by the excellent way they rendered songs, duets, and glees. A feature in the programme was Mr Charles Oberthür's duet for harp and violin, "Hommage à Weber," artistically played by Mrs Hitchcock and Signor Bertoni, the lady having previously performed with the same artist a duet for harp and flute, entitled "Le Rossignol du Nord."

**MANCHESTER.**—The magic name of Sims Reeves was sufficient to fill the Free Trade Hall, at Mr De Jong's concert, on Saturday night, November 7th, to its fullest extent, and the enthusiastic reception which he received on his appearance and the applause with which his songs were greeted, showed—says the *Courier*—how highly the public still hold the great tenor in their estimation. Mr Sims Reeves seemed to have renewed his youth, and sang with all the grace and beauty, and much of the power, of former years. In his first song, "The Message" (which he may be said to have made, if any making it required), the clear articulation, the perfect phrasing, and the unique finish in every point were as apparent as ever, and, as a matter of course, it was followed by the inevitable recall. "The Minstrel Boy" was as potent to please as ever. Being in excellent voice, Mr Reeves was enabled to do the fullest justice to the pathetic song, and in response to a determined encore he repeated the last verse. May Mr Reeves long continue to be able to give us such fine lessons in singing, and especially in musical elocution. The concert was also interesting, as two new vocalists made their first appearances before a Manchester audience, namely, Miss Sherwin and Miss Roberts.

**OXFORD.**—An oratorio entitled *The Ascension*, composed for the degree of Doctor in Music by Mr Henry J. Edwards, Mus. Bac., of Keble College and Barnstaple, was performed in the Sheldonian Theatre on the afternoon of Nov. 6. Rumours as to the excellence of the work had got abroad, and throughout the large building there was neither a vacant seat nor standing room, and scores had to be turned away. Dr Bellamy, President of St John's, pro Vice-Chancellor, presided, and among those present were Dr Evans, Master of Pembroke; Dr Harper, Principal of Jesus; the Provost of Queen's; the President of Trinity; Drs Stainer and Iliffe and the Professor of Music, the Rev. Sir F. A. Gore-Opseley, &c. Great pains had been expended on securing a satisfactory performance. The soloists were Mrs Hutchinson and Miss Hilda Wilson, Mr Edward Lloyd, and Mr Frederick King. The band was mainly composed of London players, with Mr Burnett for leader, and the chorus included the pick of Oxford singers, professional and amateur. Of the work itself we may safely say that it was well worthy of a good performance. Doctors' exercises are apt to be more learned than pleasing, but a

notable exception was found in Mr Edwards' case. Though the oratorio is comparatively short, comprising only eighteen numbers, remarkable variety is obtained, and the component pieces are fully and elaborately worked out. An introduction for orchestra is followed by contralto and bass solos, the latter with a chorus, both melodious and effective. The announcement, "The Lord is risen," is made by the soprano in a somewhat florid air. The next point is a chorus set to Cardinal Newman's hymn, "Praise to the Holiest in the height," in the course of which a masterly fugue, with strettos of culminating closeness and brilliancy, is introduced. A duet for soprano and tenor that succeeds was one of the least striking numbers, but interest was soon revived by a truly noble setting of "The strife is o'er," in admirable eight-part writing. This chorus made a great effect, but it was eclipsed by the next number, a tenor solo, which, in the hands of Mr Edward Lloyd, became a veritable triumph both for composer and singer. The same remark applies to the contralto song with violin *obligato*, "My Saviour, can it ever be," the words of which were taken from *The Christian Year*. After a well-written quartet for the soloists the composer gathers up his strength for the *finale*, which is of great length. It opens with an orchestral prelude, that served to bring out some charming scoring. To this succeeded a soprano solo narrating the Ascension. A short duet for tenor and bass, to the words "Ye men of Galilee," leads into a soprano solo and chorus, "See the Conqueror mounts in triumph"—perhaps the most effective number in the work—after which a fine fugue, ending in a most striking eight-part climax, brings the oratorio to a close. The composer received a perfect ovation at the conclusion of the performance. A better exercise for the degree of Doctor of Music has not been heard for years, and it can scarcely be doubted that before long it will be heard elsewhere.—*Daily News*.

**DERBY.**—Mr Charles Hallé's band paid their first visit to Derby on Wednesday evening, Nov. 4, when they performed before a large audience in the Drill Hall. Mr Hallé himself conducted, and played two pianoforte solos. The principal orchestral selections were the overtures to *Der Freischütz*, *Midsummer Night's Dream*, and *Tannhäuser*, and Beethoven's Symphony (No. 8 in F). The vocalist was Miss Thudichum, who made a successful *début*; and Herr Straus played as a violin solo a charming Andante and Rondo by Vieuxtemps. The concert was on behalf of the funds of the Derby Infirmary.

**LEEK.**—A CAT IN A CHURCH ORGAN.—The animal which took a fancy to the interior of the Leek Parish Church organ has been seduced from its novel position, and measures have been taken to prevent its return. Messrs Jardine & Co., organ-builders, of Manchester, were called in to repair the damage, which was caused mainly by the animal scratching through three layers of trackers, thereby rendering useless one row of keys, the choir organ, and swell. The builders consider it miraculous that the pedal organ escaped, a catastrophe which would have added at least £100 to the cost of repairs.

**CROMER.**—A concert consisting of vocal and instrumental music was given in the Lecture Hall on Tuesday evening before a large and fashionable audience. The performers included a number of local gentry, whose services tended greatly to the success of the entertainment. The proceeds, amounting to a considerable sum, are to be applied in aid of the Cromer Band of Hope and of the Management Fund of the Cromer Tent of the I.O. of Rechabites.

**NORWICH.**—ST ANDREW'S HALL ORGAN RECITAL.—The programme for the first recital of the season, by Dr Bunnett, F.C.O., organist to the Corporation, last Saturday, November 7, was as follows:—Offertoire in D major (Wély); Andante Grazioso in G (Smart); Larghetto in A, from Symphony (Beethoven); Adagio in G (Mendelssohn); Organ Concerto in B flat (Handel); Song of Hope (Batiste); Minuetto and Trio (Bennett); Air, "God shall wipe away," from *The Light of the World* (Sullivan); Grand Triumphal March (Guilmant).

**GLASGOW.**—Mrs Bernard-Beere concluded a highly successful engagement on Saturday night, the 7th of November, at the Royalty Theatre, under the direction of Mr Charles Terry. On Monday, Wednesday, and Friday evenings, the accomplished actress gave her well-known impersonation of Fedora. *Masks and Faces* was the attraction for Tuesday, Thursday, and Saturday nights, and Mrs Bernard-Beere, as Peg Woffington, was everything that could be desired. Friday evening being her benefit, Mr James Fernandez, after Fedora, gave a splendid recitation of "The Lifeboat," by Geo. R. Sims. Mrs Bernard-Beere was admirably supported by Mesdames Julia Gwynne and Ashford; Messrs J. H. Barnes, J. Fernandez, and George Neville. On Saturday evening, after the performance of *Masks and Faces*, Mrs Bernard-Beere received such an ovation from the audience that she stepped before the curtain, and said:—"Ladies and gentlemen, you must really excuse me tonight, but more than likely in twelve months hence, when I am

back with you, I will have a speech ready prepared for you." During the engagement, business at the theatre could not be grumbled at owing to the crowded houses.—The evergreen Mr J. L. Toole, with his London company, is fulfilling a six night's engagement here, and on Monday, the 16th November, Mr C. Wyndham's "Criterion" company will occupy the boards in *The Candidate*.—E. J. R. B.

CHELTENHAM.—Messrs Dale, Forty & Co. gave a "grand concert" at the Winter Garden on Wednesday evening, November 3rd. It was generally admitted—says the *Cheltenham Examiner*—that an array of talent equal in number as well as in musical ability has not heretofore appeared at these concerts. The difficulty of securing a large concert-room has hitherto been an effectual bar to the engagement of a numerous company of first-rate artists. It is perfectly possible that some admirers of classical pianoforte music would have preferred an evening with Miss Agnes Zimmermann; lovers of the tuneful strings might have been content with examples of the extraordinary beauty of tone and dexterity of manipulation displayed by the veterans Signors Papini and Bottesini; the excellent quartet of vocalists would certainly have provided a ballad concert for the most ardent enthusiasts in songs for the people. There was music for all, and apparently all the concert-going people of Cheltenham endeavoured to avail themselves of it, for the large room was quite filled. As the concert progressed, the demonstrations of appreciation were also unmistakable; re-calls and encores were the order of the evening. Of the instrumentalists we must give the first place to Miss Agnes Zimmermann, whose finished performances called forth universal admiration, the Scherzo and Hungarian Rhapsody and Beethoven's Kreutzer Sonata (duet with Signor Papini) were wonderfully beautiful. Signor Papini is well known for facility and purity of execution, and, as with the majority of violinists, his solos are intended mainly to be examples of instrumental prestidigitation. We believe that a violin may be made to sing as well as to dance a jig, and confess to a preference for the former, although the popular voice is with the latter. Signor Bottesini's playing is unique and marvellous; he shows what a cultivated ear and great practice can do in extracting the sweetest sounds from a most unwieldy instrument. The final duet, played by him, chiefly on the harmonics, was beautiful; but the first movement was intended for a violoncello and the wide difference of register between the contra bass and the violin was too apparent to be always agreeable. Miss Gertrude Griswold has a magnificent voice: trained in the French school, her method is more adapted to operatic than to ballad singing, and her first solo was decidedly the best. Mdme Antoinette Sterling knows that her greatest triumphs are with songs, and of all others with such good old melodies as "Call'er Herrin"; but audiences still like to hear the latest thing in songs—or something new which shall possibly be worth singing at home. Of this class, the only one we would notice is Frank Moir's setting of G. C. Bingham's pretty song "Children Asleep." Mr Maybrick, himself a writer of popular songs, added his contribution to the music of the day; his new song, "The Soldier's Good-bye," received an encore, and was followed by the humorous ditty, "The Owl." Mr J. W. Turner has a powerful tenor voice, and had his training begun earlier in life he might have attained the highest place among our vocalists. It is impossible not to admire his gift, and while the public will applaud exceptionally high notes, it is useless to tell an artist that he mars the effect of his song by developing them at whatever cost may be. Mr Sydney Naylor accompanied the solos tastefully and effectively. The thanks of the music-loving inhabitants of Cheltenham are due to Messrs Dale & Forty for their enterprise in organising these excellent concerts.

[Dr Herbert Kynaston has written an interesting letter to the *Cheltenham Examiner* protesting against these "so-called grand concerts." The accomplished gentleman, however, should bear in mind that, until the general public are better educated in music, excerpts from the works of the great masters will be heard by them with pleasure. In time it is to be hoped taste will improve, and programmes of concerts arranged in accordance therewith.]

Mr WILHELM GANZ accompanied Mdme Marie Roze on the pianoforte, on the occasion of the French prima-donna singing before Her Majesty the Queen, at Balmoral last Saturday, and received from Her Majesty a diamond breast-pin, as a souvenir of the event.

The French Minister of Fine Arts has commissioned MM. Aimé Millet and Cavalier to execute busts of Victor Massé and Emile Perrin, respectively, for the Institute. It is M. Franceschi who will execute the bust of Victor Massé for the saloon of the Opéra-Comique.

#### MUSIC IN GLASGOW.

Herr Franke has issued a circular to his guarantors re the accounts of the couple of Richter Concerts recently given in this city. In Newcastle, Edinburgh, and Dundee, the fixed minimum receipts were forthcoming, and no call was, therefore, necessary. The Glasgow experience has been less favourable, inasmuch as the drawings for the two nights fell short of the guaranteed amount (£700) by £168 11s. 6d. Herr Franke goes on to say that, to cover this deficiency, it would be necessary to call upon each of the eighty-eight guarantors for a sum of £1 18s. 2d. "In the future interest of his artistic aims," he is, however, reluctant to do so. He, accordingly, waives his claim, and purposes bearing the loss himself, provided the guarantors will renew their covenant for another couple of concerts to be given in October, 1886. All this seems, on the face of it, satisfactory enough; still some Paul Pry's are curious to see both sides of the ledger. A form for guarantee accompanies the circular.

The king's name ought to be a tower of strength, yet, sorry I am to say, that the king of contra-bass players was not successful in drawing a large audience to St Andrew's Hall on the evening of the 5th inst. Signor Bottesini was, moreover, accompanied by an unusually strong party, a bevy of vocalists and instrumentalists which included Miss Griswold, Mdme Antoinette Sterling, Mr J. W. Turner, Mr Maybrick, Miss Agnes Zimmermann, Signor Papini, and that admirable conductor, Mr Sidney Naylor; strange, then, the apathy of the concert-going public. It were idle to speculate on its real cause, however true it may be that the vocal selections in the programme were, in the main, singularly feeble, and quite unworthy the attention of Mdme Sterling and her coadjutors. Signor Bottesini, it is needless to say, created the usual *furor*. Signor Papini again secured the high favour of his audience, a token of appreciation meted out, indeed, to every one of the artists. The encore plague held high jinks; it was a positively appalling experience.

The Abstainers' Union's third series of ballad concerts was inaugurated on Saturday evening last, and in presence of an audience which filled every corner of St Andrew's Hall; standing room was indeed scarce, for the attractions pertaining to a well-sung ballad cannot be resisted by even the "too utterly utter" hereabouts. Mr Airlie had looked ahead in his "book-making," and, gauging the tastes of his patrons to some purpose, he had again secured the services of Mdme Patey and her touring party. The programme was in many respects a model one of its class, better, truth to tell, than the one we have just left, and, in each and all of their ditties, Miss Anna Williams, Miss Josephine Cravino, Mr Sidney Tower, and Mr Franklin Clive carried their audience with them right heartily—encores again, please note, the order of the evening. Mdme Patey made her very best—and that is a great deal, as you know, Mr Editor—of Gounod's "The Golden Thread," but it was in "The Laird o' Cockpen" where she caught the big sympathies of her Glasgow friends. Some doughty chiel has evidently his eye upon the favourite contralto version of the sprightly old air, "When she cam' ben she bobbed." Thus it happened that an upholder of the faith within him sent Mdme Patey a copy of the original melody, and suggesting that she should henceforward sing the two parts into which the air is divided. Good. But the anonymous correspondent had written out his copy in a key demanding a range of voice beyond that of a pure contralto. And, thereupon, a wag urged that Miss Anna Williams should be retained to warble, in her own delightful way, the topgallant-mast notes. Apart from all this, the anonymous one has sound reason in his contention, the use of the second part relieves the "monotony" of what may be termed the common version of the air, and, thereby, the Baroness Nairne's exquisite story of the Lady and the Laird gains, I should say, uncommonly. The tune, I may mention, is given, both in the old and new notations, in Mr Colin Brown's volume, "The Thistle, or Miscellany of Scottish Songs," and the editor says he "is not aware that the second part has ever been noted or printed in any work."

Mr J. L. Toole is at the Royalty Theatre this week, and sustaining some of his well-known characters. Following so closely the visit of Mrs Bernard-Beere, in her personation of Fedora, it goes without saying that Mr Burnand's burlesque on Sardou's famous tragedy has been received with uproarious marks of appreciation. The favourite comedian has many attached friends in Glasgow, notably the Bohemians, who form the "Pen and Pencil Club"—a genial band of journalists, musicians, and artists. On Wednesday last Mr Toole—who, with his right trusty adviser, Mr George Loveday, is an honorary member of the club—dined at the monthly symposium, and 'twere strange, indeed, could I record aught else than a bright and hearty meeting of the local "Savages." F.

A harp with keyboard, the invention of Dr Alessandro Antoldi, of Mantua, was recently tried in the Conservatory of Music, Milan.

## WELLINGTON GUERNSEY.

We have just received intelligence of the death, at an advanced age, of this gentleman, so widely known in musical circles. Some months ago he was attacked with paralysis, which, we regret to say, terminated fatally at three o'clock yesterday (Friday) morning. As a lyrical writer and composer of vocal music he will be chiefly remembered. It may also be stated that he did good work as a translator and arranger of foreign operas.

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WAIFS.

*Lohengrin* is to be performed this season in Ferrara.

The use of drums has been re-introduced into the Belgian army.

The Chevalier de Kontski, the pianist, is giving Matinées in New York.

Wagner's *Lohengrin* has been performed at the Teatro Sociale, Treviso.

M. Ovide Musin, the eminent Belgian violinist, has returned to New York.

The Euterpe Music Association, Leipsic, will give this year only six concerts.

The Eden Theatre, Antwerp, erected last year at great cost, has been burnt down.

Mierzwinski, the tenor, has been giving some highly successful concerts in Odessa.

Mdme Palmer-Nevada opens her concert season in America on the 27th inst. at Boston.

Among the operas to be given this season at Monte Carlo are *Carmen* and *Mignon*.

A young tenor, Herr Schumacher by name, is engaged at the Royal Operahouse, Berlin.

Mr Frederick Archer, the eminent organist, is giving a series of organ recitals in New York.

Measures have been adopted to reduce the expenses at the Imperial Operahouse, Vienna.

The coming musical season in New York is expected to be extremely varied and interesting.

It is said that the recent Musical Festival, Worcester, Mass., U.S., was the finest ever given there.

It is said that Mdme Adelina Patti will sing for four nights in Nice towards the end of December.

Wagner's *Siegfried* was performed on the 31st October for the first time at the Theatre Royal, Dresden.

A new prima-donna, Elisa Tivoli, of whom report speaks highly, will shortly make her *début* at Mantua.

Mdme Schuch-Proska, of the Theatre Royal, Dresden, has been singing at the Stadttheater, Magdeburg.

The wardrobe of the Dramatic Company at the Ducal Theatre, Meiningen, is insured for 110,000 florins.

The carnival season at the Teatro Municipale, Modena, will be inaugurated with *Il Guarany* of Carlo Gomes.

Herr Schuberth has returned to town to resume the direction of the concerts and *soirées* of the Schubert Society.

Mlle Arnoldson, a pupil of Mdme Artôt-de-Padilla's, has been engaged for several years by Maurice Strakosch.

Professor d'Aquin, of New Orleans, is organizing a large chorus for the opening of the Winter Exhibition in that city.

Signor Salvini's season commences on Monday, the 26th, at the Metropolitan Opera House, New York, with *Othello*.

M. Baschmakow, of St Petersburg, has been travelling about Bulgaria lately collecting the folk's songs of the country.

A new four-act opera, *Adelia*, music by Filippo Sangiorgi, has been successfully produced at the Teatro Carcano, Milan.

The annual deficiency, usually about 12,000 florins, at the Imperial Burgtheater, Vienna, amounts this year to 40,000 florins.

Mendelssohn's *Elijah* was the work selected for performance at this season's first concert of the Musical Association, Darmstadt.

The subscription for the Theodore Thomas Popular Concerts, New York, amounted more than a fortnight since to upwards of 30,000 dols.

Masini is engaged at the Teatro San Carlo, Lisbon, for twenty nights at a salary, it is said, of two hundred and twenty-four pounds a night.

Herr Alvary, Grand-Ducal Chamber-Singer, Weimar, has just concluded a very successful star-engagement at the Stadttheater, Düsseldorf.

The Teatro Doria, Genoa, is being converted into a so-called Politeama, and will be opened at Christmas as the Politeama Regina Margherita.

M. Allary, the popular conductor of Le Havre and Trouville, is engaged to direct the grand classical concerts at the Municipal Casino, Nice.

The ordinary prices will be trebled at the five performances Mdme Adelina Patti is to give next month at the Teatro San Carlo, Lisbon.

A monument is to be erected at the national expense in honour of Michele Novara, author of the hymn, "Fratelli d'Italia," who died recently at Genoa.

Goetz's opera, *Der Widerspenstigen Zähmung*, will inaugurate, on the 4th January, the American opera season at the Academy of Music, New York.

A fire, occasioned by an escape of gas under the stage, broke out recently at the Politeama, Genoa, but was extinguished before it had done much damage.

M. Ambroise Thomas' *Hamlet* has been very successful, with Signora Gargano as Ophelia and Kaschmann as the Prince, at the Teatro Real, Madrid.

Mr Archer, the organist, began his Organ Recitals at Chickering Hall, New York, on November 2. This is the fourth year that they have taken place. At the second recital Mdme Carolina Zeiss will sing.

Signor del Puente, the popular baritone, has met with a severe loss. Some time ago he had intrusted all his savings with a friend in Boston, and now Signor del Puente learns that not only has his friend lost the entire amount in speculation, but has blown out his own brains as well. Colonel Mapleson, however, will take an early opportunity of preparing a benefit for the unfortunate artist. — *American Art Journal*.

Colonel J. H. Mapleson, says the New York *Keynote*, has abandoned the worship of the "stars" of greater magnitude, and intends for the future to promulgate his belief in the superior excellence of well-defined *nebulae*. In other words, he brings a company the merit of which is chiefly in the excellence of its *ensemble*, instead of relying, as usual, on the attractiveness of one or more expensive luxuries. This statement may be thoroughly relied on, as "he himself has said it." Meanwhile, the musical public are awaiting results with feverish impatience.

## SADNESS.

Around my heart weird shadows cling,  
And saddening thoughts like seabirds wing  
Upon the storm their wheeling way;  
My soul hath moanings like the breeze  
Sighing among the leafless trees,  
When darkness closes on the day.

I gaze afar at sea and sky  
To where before the wind doth fly  
The spray of waves that hiss and boil;  
And far along the sandy shore  
I hear them break with sullen roar,  
And mark the rocks their violence foil.

Seemeth my spirit to belong  
To wind and waves, their shrieking song  
Within itself it seems to sing;  
And why should I control its mood  
If by a grey-eyed sadness wooed  
It harbours grief without its sting.

Then lead me thence, thou weeping guest;  
But bring me back to gladness, lest  
Upon the wold I meet despair;  
Yea lead me back where flowers bestrew  
The meadows bathed in glistening dew,  
And warbling music fills the air!

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J. A. S.

DRURY LANE THEATRE.—The Loan Collection of Egyptian and Soudanese arms, accoutrements, and relics was opened on Thursday afternoon in the Grand Saloon. Lord Wolsley has sent, amongst other things, the chain armour given him by the Khedive and Arabi's pistols; Sir Gerald Graham contributes the kourbash given him as a parting present, and Osman Digna's *Koran*; Admiral Hewett exhibits his Abyssinian robes of honour; Colonel Kitchener lends his Arab costume and a piece of carpet from Gordon's room at Khartoum. Major Pigott's famous hog-spear which led the "D" company of mounted infantry to victory; Lord Dundonald's and Colonel Paget's trophies; Mr Villiers', Mr Prior's, and Mr Caton Woodville's sketches, and Colonel Eaton's famous medals will shortly be added to the collection. There is to be a reproduction of Arabi's cell, with the original furniture; a field pump by Messrs Merryweather, and a field post-office from Colonel Du Plat Taylor. Hardly a Soudan hero has failed to send his offering to the military show at the national theatre, which promises to help *Human Nature* through the vicissitudes of a General Election.



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